Edythe Baker (1899-1971)

American pianist, composer, piano roll artist

by

Artis Wodehouse

Edythe Baker ca. 1925

The piano rolls of the American pianist and composer Edythe Baker (1899-1971) have been sought by collectors for decades. Prized for their rarity — but mainly for their musical excellence — in them we hear a uniquely identifiable voice. Her seventy-five known piano rolls also trace Baker's remarkable musical journey through the period when ragtime and the blues ascended, the Broadway musical coalesced, and the player piano idiom achieved maturity.

Baker's productivity and development are all the more remarkable considering her peripatetic childhood and early adolescence and what appears to have been a spotty musical education. While her assimilation of the popular musical forces of her era will forever remain mysterious, Baker had the good fortune to live her earliest years in the Kansas City area. At the turn of the 20th C. Kansas City was a crossroad of the exploding popular entertainment industry, and drew to it remarkable white and African-American performers. What she heard and absorbed in Kansas City, and later in other mid-west cities, informed the rest of her musical production. In 1918 Baker made her way to New York City and there she took her mid-western ragtime and blues orientation and grafted it to the kinetic developments occurring on Tin Pan Alley and on Broadway. The piano roll idiom was developing by leaps and bounds at the same time that Baker emerged as pianist and performer. She was approached in 1919 by the Aeolian Company to make piano rolls.

It is this idiom, the piano roll arrangement, that Edythe Baker's work continues to have artistic value. We now understand that piano roll performances, particularly those created for popular

music were not a fully realistic depiction of an artist's live performance. They often consist of an amalgam of the roll artist's unique musical ideas and execution combined with ideas developed in collaboration with skilled roll editors. Such is the case for Baker's piano rolls. Nevertheless, though her roll performances were edited, Baker's bedrock virtuosity and distinctive approach to arranging — captured in her Columbia and Decca 78s, one-take phonograph studio recordings made in the late 1920s and early 1930s — is indisputable. Her popularity, continuous headline stage performing and favorable print reviews during the 1920s in New York and later in London provide additional evidence that corroborates her outstanding and unique pianism.

At present, sufficient information has not emerged to explain why Baker so completely left active musical production after 1933, when her last Decca phonograph recording was released. A number of reasons suggest themselves. The cause may have been personal, but also may have been influenced by the new direction popular music was taking in the 1930s. The mammoth piano roll industry to all intents and purposes vanished after the Depression: popular music was moving in the direction of radio and the big band. Another factor is the diluting diffusion of her work. As a performer, "the foremost ragtime pianiste of vaudeville" [see Aeolian piano roll catalog of 1919], Baker was especially noted for her blues performances, but also performed as a dancer, singer, actor, landing finally in the high novelty piano idiom as a "rhythm pianist" (her English Decca records 1931-33 assigned to Baker this moniker). Baker's move to London in the latter 1920s at first seemed professionally advantageous, but her personal involvement there with royal and high society personalities — culminating in a marriage to a member of the minor aristocracy, Gerard D'Erlanger — placed her on a trajectory that was at odds with full participation in the musical scene. After her marriage in 1928 she renounced her live performance career, though she recorded on 78-rpm phonograph disks from 1931 to 1933 for British Decca. Most significantly, Baker did not create a large footprint as a composer. She wrote a handful of lovely tunes, but not enough to achieve recognizable critical mass as a composer.

These speculations aside, the Baker story remains disquieting. How could all that brilliant invention, energy and professional approbation simply come to an end? In 1933, the year of her last recording, Baker's life was essentially only half-way through. She died in 1971, almost forty years after achieving the height of her success as an artist. Baker's silence after 1933 casts a poignant shadow over her superlative piano rolls.

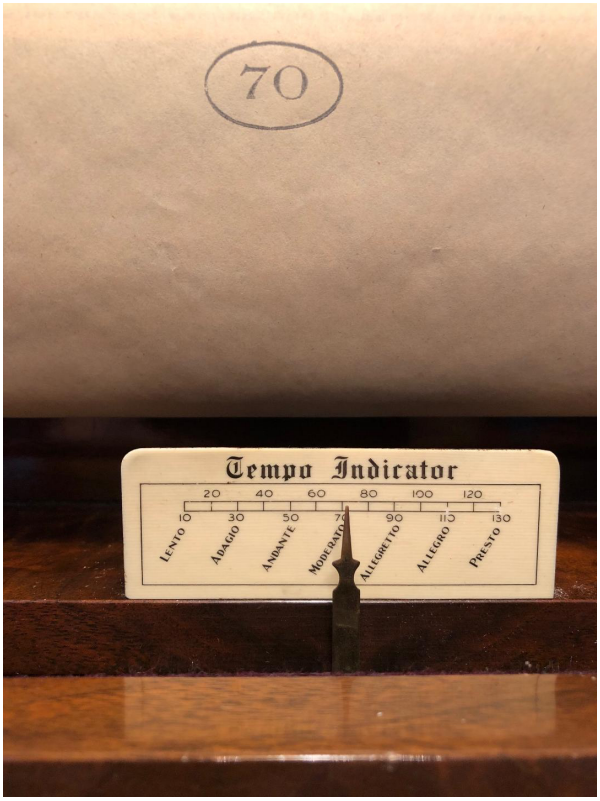
About Baker's rolls

Edythe Baker made piano rolls from 1919 to 1926 for one company, the Aeolian Company. Aeolian was an industry giant, issuing thousands of piano rolls in a variety of styles that serviced the diverse market for piano roll music. Like automobile companies, Aeolian had different "fleets" of roll brands, ranging from least expensive (the Universal label), mid-priced (Melodee), another mid-priced (Metro-Art) to expensive (Duo Art). Her Artrio-Angelus reproducing rolls were a spin-off from her Aeolian recordings. Baker's rolls were released on all five of these labels.

It should be stated at the outset that since we do not have any Baker phonograph recordings contemporaneous with her roll recordings, we cannot know with certainty whether any interpretive refinements either encoded into or indicated by inscribed lines on her rolls actually represent characteristics of Baker's live performance. She indeed made phonograph records starting in 1927, but only after the cessation of her piano roll work, and never of the same selections for which she made piano roll arrangements.

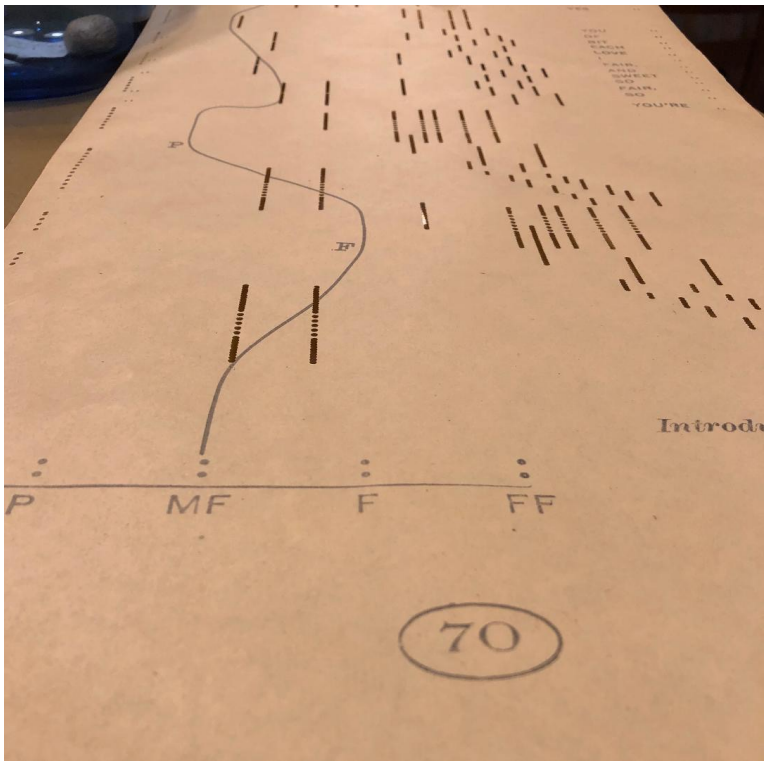
- **Universal and Melodee rolls**

Baker began her roll artist career on Aeolian's Universal label. This label was discontinued and replaced in 1920 by the Melodee line (Universal was revived for a few months in 1925-26). From 1920 to 1926, all but one of Baker's rolls were issued on Melodee. Universal and Melodee rolls were intended for the largest group of customers, those who owned the simplest and least expensive type of player piano, known as an 88-note player piano. Universal and Melodee rolls (generically referred to as 88-note rolls) featured holes in the paper roll that pneumatically triggered the player piano to execute the notes and rhythms (the note-field) and the sustain pedal. The tempo of the music was expressed as feet per minute (70 equals 7 feet per minute of paper moving across the tracker bar, and so on) by a circled number stamped on the roll leader that corresponded to numbers visible on the Tempo Indicator installed in the player piano:



Expressive inflections to the music (dynamics and discretionary tempo modification) could only be added through the direct, interactive, real-time intervention of the person foot-pumping through the roll, known also as the pianolist. Adding expression to 88-note rolls can be accomplished by skilled foot-pumping and manipulating various buttons or levers installed in front of the keys of the player piano. Baker's 88-note piano rolls were inscribed with a viewable continuous line that ranged left to right, from pp to FF. The pianolist was thereby supplied with a visual instruction that could serve as a guide for molding the dynamics of their roll rendition.

Whether this line, called the expression line reflected Baker's artistic preferences or that of a roll editor is not known.



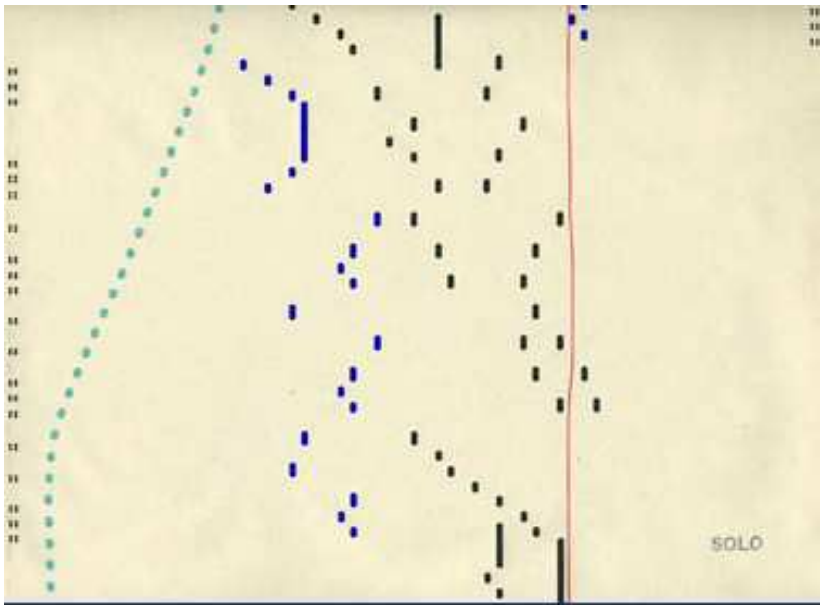
View above of the beginning of Baker's 1919 Universal roll performance of her original song, "I'll Be True to the Girl of My Dreams". Tempo 70 indication is circled. Inscribed line on the left is the expression line. In the distance, the words to the tune are seen printed on the right. This enabled the pianolist and/or those sitting near the player piano to sing along with the roll.

- **Metro-Art rolls**

From the very beginning of the piano roll era, player piano designers continuously sought to develop instruments capable of mimicking the detailed expressive shadings of live performance. An advance toward that goal in player piano technology (and a correspondingly increased price) is illustrated by Baker's Metro-Art rolls. Her Metro-Art rolls were intended for roll-playing instruments equipped with a Metrostyle and a Themodist function. These functions enhanced the player piano's expressive performance capabilitiy beyond that of the simpler 88-note player piano.

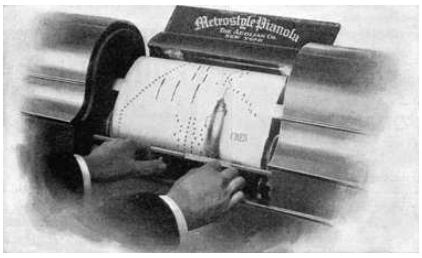
The Themodist automatically initiated subtle additional dynamic inflections similar to what pianists often do in live performance, "bringing out," (i.e., playing louder) what they deem to be important notes. Playing certain notes louder than others imparts rhetorical emphasis and, when applied to a string of melody notes, gives a linear feel to a performance. On Metro-Art rolls this capability was facilitated through a set of small holes cut on either the far left or right of the roll's

paper. These holes, commonly referred to as snakebites (or themodist holes) automatically enabled selected melody notes to sound a little louder than the surrounding notes.



A Metro-Art roll above. Small paired holes on the extreme left and upper extreme right are themodist holes, or snakebites; dotted wavy blue line on the left is the expression line (moving from left to right, indicating here on this roll an increase from soft to loud); notes and rhythms of the music are the holes in the middle of the paper; the red line to right indicates tempo fluctuations to be traced in real time with the Metrostyle.

The second expressive device — the Metrostyle — consisted of a metal pointer designed to follow a wavy red line inscribed on a Metro-Art roll. The Metrostyle was connected internally to the roll speed governor, and was operated by the pianolist to move either slightly to the left (slower) or right (faster). The red line was a visual instruction for varying the tempo. By tracing over it with the Metrostyle as the roll unfurled, the pianolist could create a temporal ebb and flow typical of human performance. However, we do not know to what degree the tempo line on Baker's Metro-Style rolls depicts her real time performance, or whether it was drawn on the roll by her roll editors.



Metrostyle, above the right hand, tracing the tempo linez

To summarize, Metro-Art rolls played back on an instrument having Metrostyle and Themodist functions required the pianolist to operate — electively, of course — not only one, but two simultaneously demanding actions. The first — already standard to the 88-note player and carried over to all Metrostyle Themodist instruments — was adding dynamics in response to the inscribed expression line. The second required the pianolist to vary the tempo by tracing the red tempo line with the Metrostyle. Performing these two actions correctly and in tandem requires practice and a degree of musicianship.

- **Duo-Art and Artrio-Angelus reproducing rolls**

The most expensive and technologically advanced of Baker's rolls were those intended for playback on two different reproducing piano systems, Duo-Art and Artrio-Angelus. When mated to their respective, specially encoded reproducing rolls, reproducing pianos were designed to fully enact the artist's actual performance automatically, no pianolist required. Expression was triggered by sets of holes at the left and right sides of the paper roll, to which the machine responded on its own as the roll unfurled. However, the manner in which expression was coded into the respective rolls and expessively enacted by the rolls' matching playback mechanism was not the same. In other words, Duo-Art rolls must be played on Duo-Art instruments, and Artrio-Angelus rolls on the Artrio-Angelus player for proper expressive realization of the performance data.

Baker's reproducing rolls were issued in what appears to have been a data-providing arrangement going from Aeolian (Duo-Art, Universal, Metro-Art and Melodee) to Wilcox & White (Artrio-Angelus). In this arrangement, Baker's playing was most likely first captured by Aeolian, but her roll masters as developed by them could subsequently be passed on to Wilcox & White for coding in their own (and differing) proprietary expression system. Even more likely, Aeolian itself was manufacturing Artrio-Angelus rolls with the permission of Wilcox & White. Nevertheless, to date it appears that no "smoking gun" print documentation has been found spelling out the exact nature of the business arrangement between Aeolian and Wilcox & White regarding Artrio-Angelus rolls.

That said — and pending examination of all of Baker's rolls plus fuller contemporary published scholarship on this topic — it appears likely that for each Baker title released simultaneously by the two companies (Melodee and Artrio-Angelus, Duo-Art and Artrio-Angelus, Melodee, Duo-Art and Artrio-Angelus), her roll performance as embodied by her note-field (note-on, note-off performance data) remained essentially one and the same.

Of seventy-five known Baker rolls, thirty-one were issued as either Duo-Art or Artrio-Angelus rolls. At the same time, with the possible exception of one title (*Garrick Gaieties of 1925*, Duo-Art 713160) , seventy-four of her rolls were simultaneously issued in the 88-note format — that is to say, Universal and Melodee — for the larger 88-note player piano market.

Acknowledgements

My deepest gratitude goes to Dan Montgomery, son of the late roll collector R. Michael Montgomery, who granted me permission to use his father's unpublished 1994 preliminary Edythe Baker rollography as a basis for this current work. My gratitude is also extended to the New Zealand roll scholar Robert Perry, ragtime scholar Bill Edwards, and roll scholar Andrew

Barrett, who graciously filled in many blanks. Others who shared their knowledge and/or access to Baker's rolls in their collections include Greg Coen, Richard Smith, Paul Manganaro, Frank Himpsl, Julian Dyer and David Krall and Wayne Stahnke concerning Baker's still-elusive Artrio-Angelus rolls. Thanks also to the many collectors who put roll performances of Baker's rolls on YouTube and those who provided roll scans to the International Association of Mechanical Music Preservationists internet site. These sources enabled me to document the keys of Baker's roll performances in order to compare them to the keys of the first published sheet music of the tunes. Thanks finally are due to the many academic libraries that provided me with scans of the first published sheet music of the tunes of Baker's roll arrangements: Kent State University, University of San Francisco Special Collections, Beinecke Library at Yale University, Penn State Harrisburg Library, Brown University, New York Public Library, Library of Congress, Dartmouth College, and University of Michigan.

About the Rollography

The current Baker rollography is a work in progress. While much information was collected, certain details have yet to be discovered. For instance, some elusive roll release dates and keys of some of Baker's roll performances have not surfaced. These pending data points are noted in the rollography by an asterisk. Any assistance is welcomed to fill in these blanks, as well as information not known to me at the date of this publication.

…Artis Wodehouse, April 15th, 2019

Edythe Baker Rollography

Roll title	Composer and Lyricist	tune copyright date and publisher	roll company and roll number	release date	sheet music key	key of roll	Notes
Any Way The Wind Blows	James Hanley	©1924: pub. Shaprio, Bernstein and Co.	Melodee 5328 Duo-Art 713033	11/24	B-flat	G-flat	
Avalon Foxtrot	Al Jolson, music; Vincent Rose lyrics	©1920: pub. Jerome H. Remick & Co.	Melodee 4019 Artrio-Angelus 2009	10/20 *	G	F	
Beale Street Blues Blues Foxtrot	W. C. Handy	©1917: pub. Pace & Handy	Universal 3603	12/19	E-flat	E-flat	
Blooie-Blooie Rag One-step	Edythe Baker	© 2001 by Nora Hulse 24 Rags by Women Composers (folio contains transcription of Blooie-Blooie from the piano roll by Frank Himpsl)	Universal 203545 Metro-Art 203544	2/20 2/20	G	G	
Blue Hoosier Blues	Cliff Friend, Jack Meskill, Frank Barry & Abel Baer	©1923: pub. Leo Feist, Inc.	Duo-Art 18855 Melodee 5033	7/23 6/23	G	G-flat	
Born and Bred in Old Kentucky from "Big Boy"	words B. G. DeSylva; music Joseph Meyer & James Hanley	© 1924: pub. Harms	Melodee 5436 Duo-Art 713085 Artrio-Angelus 2258	4/25 4/25 4/25	E-flat	E-flat	Baker took the role of Annabelle Bedford in the 1925 production of "Big Boy"
Dancin' Dan	words Wm. Tracey; music Jack Stanley	©1923 assigned Irving Berlin Inc.: pub. Goodman & Rose	Melodee 5184 Artrio-Angelus 2144	2/24 2/24	G	*	
Dardanella Blues Foxtrot	words Fred Fisher; music Johhy S. Black	©1920: Fred Fisher, Inc.	Melodee 3909 Artrio-Angelus 2005	7/20 *	G	G-flat	
Darktown Dancing School Fox-trot	Albert Gumble, music: Jack Yellen lyrics	©1920: pub. Jerome H. Remick & Co.	Melodee 3769	4/20	C	D-flat	
Don't Bring Lulu	Lyric Billy Rose & Lew Brown; music Ray Henderson	©1925: pub. Jerome H. Remick & Co.	Melodee 47005 Duo-Art 713119 British Duo-Art 0685	7/25 7/25 9/25	C	B	
Don't Take Away Those Blues Foxtrot	Joe McKiernan & Norman Spencer	©1920: pub. Jerome H. Remick & Co.	Melodee 3941 Artrio-Angelus 2002	8/20 *	F	E-flat	
Down By The River	Henry Creamer & Turner Layton	©1923: pub. Jerome H. Remick & Co.	Melodee 5016	5/23	F	G-flat	
Dreaming Blues	words and music by Edythe Baker	©6/7/1920: pub. Triangle Music Pub. Co.	Melodee 3939 Artrio-Angelus 2001	6/23 *	F	E-flat	
Farewell Blues	Elmer Schoebel, Paul Mares, Leon Rappolo	©1923: pub. Jack Mills Inc.	Melodee 5026 Duo-Art 18805 British Duo-Art 0583 Artrio-Angelus 2106	6/23 6/23 * *	G	G-flat	
Garrick Gaieties of 1925 "Selections: Manhattan {Baker}; Sentimental Me (and Romantic Fool); April Fool"	Lorenz Hart, lyrics; music Richard Rogers	©1925: pub. Edward Marks Music Co.	Duo-Art 713160	11/25	F (Manhattan)	G-flat	with Frank Milne and Jack Wehrlen
Hard-hearted Hannah (The Vamp of Savannah) from "Innocent Eyes" foxtrot song roll	Jack Yellen, Milton Ager, Bob Bigelow & Chas. Bates	©1925: pub. Ager, Yellen & Bornstein, Inc.	Melodee 5271 Duo-Art 713028 Artrio-Angelus 2185	9/24 10/24 *	E-flat	E-flat	incidental music to Romberg's 1924 revue "Innocent Eyes". Baker was featured piano soloist.
Honey, I'm In Love With You from "Mercenary Mary"	William B. Friedlander & Con Conrad	©1925: pub.Leo Feist, Inc.	Melodee 47006	7/25	C	G-flat	
Horses ("novelty" foxtrot song roll)	Byron Gay & Richard Whiting	©1926: pub. Leo. Feist, Inc.	Melodee 47210 Duo-Art 713229 British Duo-Art 0742	6/26 6/26 9/26	C	D-flat	
I Know a Band That Needs No Leader (And It Hails from Dixieland)	lyrics by Blanche Franklin, musicNat Vincent	©1919: pub. Jack Mills, Inc.	Melodee 3703	2/20	C	D-flat	
I Left My Door Open and My Daddy Walked Out Foxtrot	Irving Berlin	©1918: pub. Irving Berlin, Inc.	Universal 3617	12/19	E-flat	E-flat	
I Told You So	Lew Brown & A. von Tilzer	©1920: pub. Broadway Music Corporation	Melodee 3877	6/20	G	G-flat	
I Wouldn't Be Where I Am (If You Hadn't Gone Away)	Lew Brown, Billy Rose & Ray Henderson	©1925: pub. Shapiro, Bernstein & Co.	Melodee 47008	7/25	E-flat	*	
I'll Always keep a Corner in My Heart for Tennessee	words Grant Clarke; music Walter Donaldson	©1920: pub. Irving Berlin, Inc.	Melodee 3799	4/20	G	A-flat	
I'll Be True to the Girl of My Dreams Ballad	Edythe Baker	©7/31/1919: pub. Broadway Music Corp.	Universal 3581 Duo-Art 10036	11/19 11/19	*	G-flat	
I'll Be With You When the Clouds Roll By	Three White Kuhns, Robert, Paul & Charles	©1920: pub. Jerome H. Remick Co.	Melodee 4033	10/20	G	B-flat	
I'll See You in C-U-B-A	Irving Berlin	©1920: pub. Irving Berlin, Inc.	Melodee 3809	4/20	D minor/D major	E-flat (presumably C minor/C major	
I've Been Wanting You "The Dancing Girl"	music by A. J. Carey & Alfred Goodman. A.J. Carey's name spelled A.J. Corney on caption and A.J. Gurney on list title page. Harold Richard Atteridge,words.	©1923: pub. Harms	Melodee 5038	6/23	C	E-flat	Incidental music to Romberg's 1923 "Dancing Girl. Baker was featured as piano soloist.
I've Got a Song for Sale (That My Sweetie Turned Down)	words & music Jack Nelson	©1923: pub. Waterson, Berlin & Snyder C.	Melodee 5148	12/23	E-flat	E-flat	
Jailhouse Blues	Bessie Smith & Clarence Williams	©1924: pub. Clarence Williams Music	Melodee 5342 Artrio-Angelus 2203	11/24 11/24	E-flat	E-flat	
Jazz Band Blues foxtrot	James White	©1918: pub. May Hill	Melodee 3871	6/20	C	B	
Jean	Sheldon Brooks	©1919: pub. Waterson, Berlin & Snyder Co.	Melodee 3957 Universal 203575	8/20 8/20	G	E-flat	
Joe Turner Blues foxtrot	W. C. Handy	©1915: pub. Pace & Handy Co.	Universal 3607	12/19	B-flat	E-flat	
Just Blue foxtrot	F. Wheeler Wadsworth & Victor Arden	©1918: pub. McCarthy & Fisher Inc.	Melodee 3825 Artrio-Angelus 8136	5/20 *	C	*	
Kansas City Blues	Euday Bowman	©10/06/14: pub. J. W. Jenkins Music Sons Co. Kansas City	Melodee 3889	7/20	F	G-flat	

Land of Cotton Blues	Bennett, Jerome & Ahlert	©1923: pub. Waterson, Berlin & Snyder Co.	Melodee 5122 Duo-Art 19305	11/23 11/23	C	D-flat	
Lawdy, Lawdy Blues	Ida Cox	©1924: pub. Mills	Melodee 5343	11/24	*	E-flat	
Learn to Do the Strut from "The Music Box Revue of 1923"	Irving Berlin	©1923: pub. Irving Berlin Inc.	Melodee 5164 Duo-Art 19588-D	1/24	C	D-flat	2nd tune in selections from Music Box Revue
Like We Used to Be Waltz	lyrics, J. Russel Robinson; music Max Kortlander	©1920: pub. Charles K. Harris	Melodee 4035	10/20	B-flat	B-flat	
Lovey Come Back (also, Lovey Came Back)	words Joe Young & Sam M. Lewis; music Lou Handman	©1923: pub. Irving Berlin, Inc.	Melodee 5141	12/23	F	G-flat	
Manhattan from "Garrick Gaieties"	lyrics, Lorenz Hart; music Richard Rodgers	©1925: pub. Edward Marks Music Co.	Melodee 47036 Duo-Art 713138 Artrio-Angelus 2302	9/25 9/25 9/25	F	G-flat	
Miami from "Big Boy of 1925"	Al Jolson, B. G. DeSylva, & Con Conrad	©1925: pub. Harms Inc.	Melodee 47083 Duo-Art 713138 British Duo-Art 0710	12/25 12/25 2/26	A-flat/F minor	E-flat	Copyright issues. Was Jolson ever listed? Baker took two speaking roles in the musical, "Big Boy of 1925".
My Gal (She Has Some Wonderful Ways)	words and music by Ed. G. Nelson & Bud Cooper	©1919: pub. A. J. Stasny Music Co.	Melodee 3943	8/20	F	G-flat	
Never Let No One Man Worry Your Mind	Will E. Skidmore & Jack Bailey	©1920: Skidmore Music Inc.	Melodee 3781	4/20	G minor/B-flat	*	
No Man's Mamma (Mamma) jazz foxtrot song roll	words Jack Yellen; music Lew Pollack	©1925: pub. Ager, Yellen & Bornstein, Inc.	Duo-Art 713185 Universal U4030	1/26 ?/26	E-flat	E-flat	In 1925/26 Aeolian briefly reintroduced the Universal brand, competing with themselves in two price points. Melodee was $1.00, Universal 75 cents, a price point that was very popular. Both offered the same performance of the same quality. However, they assigned each Aeolian artist a pseudonym for the Univeral release. Edythe Baker was "Alice Moore". This was a short-lived experiment and the rolls are uncommon.
Omaha Blues	Effie Tyus & Charles Tyus	©1924: pub. Clarence Williams Music Publishing Co.	Melodee 5319	10/24	F	G-flat	
Play 'Em for Mamma and Sing 'Em for Me Blue-Foxtrot	Clarence Williams	©1920: pub. Williams & Piron	Melodee 3669	6/20	E-flat	D-flat	
Play Me a Tune from "The Dancing Girl"	Cole Porter	unpublished	Melodee 5039 Artrio-Angelus 2109	6/23 *	not published	D-flat	Incidental music to Romberg's 1923 "Dancing Girl'. Baker was featured as piano soloist. "Special Roll not in Dance Tempo". Baker also sang the tune in Hitchy-Koo of 1922. The song title may have been changed to "Play Us a Tune". Baker's roll performance is perhaps the only extant version of the tune, as the tune was neither copyrighted nor published, The lyrics are printed in Robert Kimball's "The CompleteLyrics of Cole Porter". The lyrics were preserved and provided to him by an anonymous source. Kimball gives a detailed account of the lost tune, including references to Baker's stage performances. Kimball was unaware of Baker's piano roll at the time of te publication of his book.
Racing Blues from "Honey Girl" Fox-trot	lyrics, Neville Fleeson; music A. von Tilzer	©1920: pub. Broadway Music Corporation	Melodee 3891	7/20	C	B	
Rock-a-Bye-Baby Blues Fox-trot	Alex Rogers, lyrics; music C. Luckyeth Roberts	©1920: pub. Manhattan Publishing Hose	Melodee 3875	6/20	E-flat	E-flat	
Railroad Blues	lyrics, Haven Gillespie & Howard Washington; music C. Luckyeth Roberts	©1920: pub. Van Alstyne & Curtis	Melodee 3829	5/20	G	D	
Royal Garden Blues Fox-Trot	Clarence & Spencer Williams	©1919: pub. Clarence Williams	Melodee 3831	5/20	F	B-flat	
Saint Louis Blues (foxtrot song roll in A flat)	W. C. Handy	©9/11/14: pub. Handy Bros. Music Co. Inc.	Duo-Art 1650 Artrio-Angelus 8094	2/20 3/20	G minor/G major	A-flat	
Shoeboot's Serenade Fox-Trot	W. C. Handy	©1915: Memphis, Tenn. : Pace & Handy Music Co.	Melodee 3731	3/20	F	G-flat	
Sob Sister Sadie (The Vamp Cry Baby)	Bob Bigelow & Chas. Bates	©1925: pub. Edward B. Marks Music Co.	Melodee 5444 Duo-Art 713092 Artrio-Angelus 2263	4/25 4/25 4/25	E-flat	E-flat	
Somebody's Wrong	Henry Marshall, W. B. Egan & Richard Whiting	©1923: pub. Jerome H. Remick & Co.	Melodee 5125 Duo-Art19425 British Duo-Art 0615 Artrio-Angelus 2125	11/23 1/24 */24 *	G	G-flat	
Somehow or Other (I'm Going to Make You Care) Fox-Trot	lyric Darl MacBoyle; music Nat Vincent & Albert Gumble	©1920: pub. Jerome Remick & Co.	Melodee 3733	3/20	D	D-flat	
Sorrowful Blues	melody Irving Johns and Bessie Smith, but © to Smith	©1924: pub. CR Barnes Pub. Co. St. Louis	Melodee 5345 Artrio-Angelus 2211	*/24 *	*	E-flat	
Steamboat Sal	Fred Fisher, Willi Raskin & Bob Laurier	©1923: pub. Fred Fisher, Inc.	Melodee 5126 Artrio-Angelus 2123	11/23 *	G	G-flat	
Steppin' in Society	words Alex Gerber; music Harry Akst	©1925: pub. Shapiro, Bernstein & Co.	Melodee 47040 DA 713152 British Duo-Art 0697 Artrio-Angelus 2306	9/25 10/25 12/25 9/25	C	B-flat	photo & story in 10/25 Duo-Art supplement
Steppin' Out		©1923: pub. Jerome H. Remick & Co.	Melodee 5180	1/24	C	*	

Swanee Blues Fox-Trot	words Frank Goodman; music J. Milton Delcamp	©1920: pub. Al. Piantadosi & Co.	Melodee 3873	6/20	C	B	
Sweet Man A Charleston Swing Song ("hot Charleston rhythm")	music Maceo Pinkard; words Roy Turk	©1925: pub. Leo Feist, Inc.	Melodee 47087 Duo-Art 713174	11/25 12/25	F	G-flat	
Sweet Man (Won't You Be My)	lyrics Jo Trent; music Donaldson	©1924: pub. Jerome Remick & Co.	Melodee 5190	2/24	F	*	
Tishomingo Blues Fox-Trot	Spencer Williams	©1917: pub. Jos. W. Stern & Co.	Universal 3623	12/19	G	E-flat	
The Dardanella Blues	words Fred Fisher; music Johnny S. Black	©1920: pub. Fred Fisher, Inc.	Melodee 3903	7/20	G	G-flat	
The Jazz Dance Repertoire from "The Love Boat"	words Chris Smith; music Sheldon Brooks	©1920: pub. Jerome H. Remick & Co.	Melodee 3737	3/20	B-flat	B	
Twelfth Street Blues (Rag Song)	words, James S. Sumner, music Euday Bowman	©1914: pub. J. W. Jenkins Music Sons Co.: rag song version pub. 1919, again by J. W. Jenkins Msic Sons Co.	Melodee 3737 * possibly Artrio-Angelus	7/20 *	Original key as piano solo, B-flat; as rag song, C	E-flat	It is likely Baker might have known both versions, the original piano solo of 1914 and the 1919 rag song version
Twelfth Steet Blues (A Blue Cousin to 12th Street Rag)	Billy Heagney	©1924: pub. J. W. Jenkins Music Sons Co. Kansas City	Melodee 5465 Duo-Art 713130 Artrio-Angelus 2273	5/25 5/25 5/25	C	B	
What a Day That'll Be Fox-Trot	words Monte Brice; music Jess Feiber	©1919: pub. Irving Berlin, Inc.	Melodee 3735	3/20	C	B, but noted as C-flat on roll box	
When You're Good You're Lonesome One Step	Grace Doro	©1920: pub. Jerome H. Remick & Co.	Melodee 3149	3/20	B-flat	B	
Where's My Sweetie Hiding?	words Tommie Mallie & Addy Britt; music Jack Little & Dick Finch	©1924: pub. Henry Waterson, Inc.	Melodee 5382 Duo-Art 713072 British Duo-Art 0659 Artrio-Angelus 2232	1/25 2/25 4/25 1/25	G	G-flat	
Why Don't You Drive My Blues Away Fox-Trot	words Joe Davis; music Frank Papa	©1919: pub. Triangle Music Pub. Co.	Melodee 3643 Artrio-Angelus 8078	1/20 1/20	G	G-flat	
Yes Sir! That's My Baby	words Gus Kahn; music Walter Donaldson	©1925: pub. Irving Berlin, Inc.	Melodee 47043 Duo-Art 713142 British Duo-Art 0695 Atrio-Angelus 2307	9/25 9/25 11/25 9/25	E-flat	E-flat	
Yellow Dog Rag Fox-Trot	W. C. Handy	©1914: pub. Pace & Handy	Universal 3551	10/19	D	D	
You Ain't Heard Nothing Yet Fox-Trot	Al Jolson, Gus Kahn & Bud DeSylva	©1919: pub. Jerome H. Remick & Co.	Melodee 3699 Artrio-Angelus 8094	2/20 3/20	E-Flat	E-flat	